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The ART NEWS

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VOL. XXXI

NEW YORK, APRIL 15, 1933

NO. 29 WEEKLY



"JOSEPH AND POTIPHAR'S WIFE"

REMBRANDT

This painting, from the Hermitage Collection, is included in the Rembrandt Loan Exhibition at the Knoedler Galleries, New York, April 17th to 29th, for the benefit of the Adopt-a-Family Committee of the Emergency Unemployment Relief Fund

PRICE 25 CENTS



"A RECOLLECTION"

By BRUCE CRANE, N.A.



"FALL MORNING"

By BRUCE CRANE, N.A.

EXHIBITIONS

April 18th to 29th

"Little Paintings" by Bruce Crane, N. A.

April 25th to May 6th

Sculpture by Boris Blai

Until April 29th

The Graphic Art of Albert Sterner

Etchings by Frank W. Benson and Louis Wolchonok

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 15, 1933

Annual Rally of Independent Art Opens to Public

Well Known Artists Mingle in Alphabetical Democracy With the Naïve in Spring Show at Grand Central Palace

By RALPH FLINT

After seventeen years of picturesque pioneering for the cause of free art, the Society of Independent Artists is on the verge of becoming as staid and solemn as the Academy itself. The fun has all gone out of the Independents, as well as the thrill of discovery. Except for a so-called radical mural or two, and a few scattered works by the officers and directors of the Society, there is little to excite the visitor's interest or curiosity. A tour of the various cubicles in the Grand Central Palace reveals the usual quota of bad religious painting, mediocre salutations to America's heroes past and present, sentimental landscape reveries, endless arrangements of fruits and crumpled clothes and sculpture in every state of repute and disrepute. Work by such men as Sloan, Hartman, Pach, Bartlett, Baylinson, Kantor, Walkowitz, etc., inevitably stands out by the sheer knowledge of pictorial values that have been therein invested. Neither could you pass up an etching by John Taylor Arms despite your waning energies or general feeling of suffocation; nor would you be likely to neglect the work of Theresa Bernstein, Alice Flint, Harry Hering, William Meyerowitz, H. E. Schnakenberg, Nikol Shattenstein, or Doris Rosenthal, all more or less constant exhibitors at these Grand Central Palace gatherings. Except for the general excitement over David Burliuk's insistent "Shame to All, But to the Dead," and the rather exciting panorama contributed by the John Reed Club—it hangs together surprisingly well for a work which I assume to have been stirred together by a variety of ardent cooks—there is not much left for the sensationalist to feed upon.

The price list is always an interesting item at these shows, and the items range from a group modestly marked at "Depression Prices" of five dollars each to the large "Lincoln Spiritual" that Louis C. Ferstadt has priced at fifty thousand. It seems like the shades of Ellshemius, to have that old gag crop up again; but in this case there do not seem to be any signs of great events casting their shadow before them, as was so signally true in that now historical assertion of pictorial supremacy that Ellshemius made at the first Independent show so many years ago. Mr. Burliuk likewise sets a fancy price on his symbolic reverie, which seems to center around the moribund form of Mahatma Gandhi seen head on, with a magnificent but deserted prospect of what may be taken as capitalistic Manhattan on the one side, while on the other is set the maddening whirlpool of the racial problems and passions that presumably beat better in the mid-town belt than any other part of town. Helen Flint is another whose price list is in no way cramped

(Continued on page 9)



"PRESENTATION IN THE TEMPLE"

An important panel recently acquired by the Fogg Art Museum, Harvard University, from French & Company.

HISPANO-FLEMISH, ABOUT 1500

RARE FLORENTINE WORK DISCOVERED

LONDON.—An Italian painting has recently been discovered in the Savoy Chapel by the organist, Dr. H. Bromley Derry, who brought it to the attention of Mr. Tatlock and asked an opinion as to the identity of the artist. Careful cleaning revealed a beautiful work of the North Italian school, and for a month it has been on exhibition in the National Gallery. Mr. Tatlock, writing in the *Daily Telegraph*, says:

"I make with confidence the statement that the Savoy panel is a most excellent example of the work of that disciple of Giotto, 'The Master of the Infancy.'"

"Several of his works are in the Uffizi Gallery, Florence, but the Savoy picture's nearest relative is in the Florentine Academy. It, too, on its central panel, bears the image of the Virgin and Child, with on the wings (missing in our panel) the Crucifixion and a group of saints. The Savoy picture was probably painted about 1380.

Durand-Ruel Monet Anniversary Show Is To Be Extended

The exhibition of paintings by Claude Monet, which is celebrating the one hundred and thirtieth anniversary of the house of Durand-Ruel, will continue on view through the month of April. This extension has been made in response to the great interest which the show has aroused in the public, which has flocked to see it in great numbers.

The revelation of this work is undoubtedly a notable addition to our knowledge of the art of early Florence. I understand that it will be given, after it leaves Trafalgar Square, a place of honor in the Savoy Chapel."

SALONS EXHIBIT TO OPEN MAY 2

Invitations have been issued to artists throughout the country to participate in the 11th annual exhibition of the Salons of America, Inc., which will be held at the American-Anderson Galleries, 30 East 57th Street, New York, May 2nd to 20th.

Founded by Hamilton Easter Field in 1922 to provide adequate hanging space for the work of all artists at a minimum cost, the Spring Salon has been the means of "discovering" many of the younger artists of note today. Though non-profit making, the fee of \$8.00 charged for showing one painting, 2 watercolors, drawings or etchings, or 4 medium sized pieces of sculpture has enabled the organization to remain entirely self-supporting.

Wood Gaylor is president of the organization, Robert Laurent vice-president, David Morrison treasurer, Stefan Hirsch recording secretary, and Yasuo Kuniyoshi corresponding secretary.

Simms Furniture Features Notable English Pieces

April 21 and 22 Sale at the American-Anderson Galleries Includes Rare Bookcase Once Owned by Warren Hastings.

One of the finest pieces of English furniture offered at auction in recent years, a mahogany break-front bookcase formerly owned by Warren Hastings, first Governor-General of India, is a feature of the private collection of Mrs. Lillie Weir Simms of "Oowekin," Saratoga Springs, which will be dispersed at the American-Anderson Galleries the afternoons of April 21 and 22. Two important tea tables believed to be the work of Chippendale himself and a unique George I lion-mask settee, are also outstanding in this fine collection, which is now on exhibition. Among the paintings, an important sporting subject by Ben Marshall, which we illustrate, will attract the attention of enthusiasts in this field. In addition to the furniture and paintings, all the decorations of this private residence—drawings, silver, porcelains, American and European glass and Oriental rugs—are to be offered at this time. The furniture is mainly English of the Queen Anne and Georgian periods; however, a number of rare American pieces, primarily mirrors and clocks, should not be overlooked.

The break-front bookcase, which once belonged to Warren Hastings, is a magnificent specimen of Adam-Hepplewhite type and may be studied from the illustration in this issue. The graceful moldings are very finely carved, while the dentilled cornice is enriched at the center with triple feathers of the Prince of Wales. The drawers have alphabetical lettering and the original brass handles.

Chippendale pieces in carved mahogany form the most impressive group in the English XVIIIth century furniture. Possibly next in importance to the Hastings bookcase are two tray-top tables which are thought to be the work of Chippendale himself. MacQuoid in his *History of English Furniture, Age of Mahogany*, illustrates a sideboard table with carved details identical with those found on one of these two tables, which, though suitable for use as a pair, vary in certain particulars. The pivot top, allowing the placing of an extra tray, further adds to the rarity of one of these specimens. Another important piece is a George I lion-mask settee, which is remarkable for the fine realistic carving.

An imposing array of carved mahogany settees, armchairs and side chairs is to be found in this category. These include a fine set of six chairs with a settee, characterized by great beauty of line and detail, and another suite, also covered in antique green damask, carved with Chinese tracery. Two sets of six side chairs with splats in vase form also attract attention. Among the individual pieces, one notes especially a barrel-back wing chair covered in antique linen, a rare ladder back armchair, important because of its small

(Continued on page 9)

Kansas City Adds Four Paintings to Its Collections

KANSAS CITY.—The William Rockhill Nelson Gallery of Kansas City announces the purchase of four more paintings for their rapidly growing collection—a Millet study, a Pissarro quail scene, a portrait by Samuel F. B. Morse and an interesting Twachtman.

The Pissarro "Quail Napoleon," which was purchased from the Durand-Ruel Galleries, dates from 1883 and belongs to the artist's Rouen series. The painting is a fine example of the master's color, sense of composition and balance. The sweeping movement of the quail in the foreground is carried on by the bridge in the middle background and, enclosing thus the Seine and its teeming life, encompasses the most important part of the canvas. The painting vibrates with pure colors and sunlight. The dull red of the river boats is picked up again by the roofs of the houses; the blue smock of the man in the foreground is repeated in the sky and the river. While various of the larger details show Pissarro's use of broader areas of color, the sky and water begin to show the pointilliste technique and its greater vibrancy.

The Millet is one of the studies for the artist's great picture, "The Sheep Shearer," and because of its small size may well be the first which the master executed. The subject was a great favorite with the painter, as he made several preliminary designs before the final composition, now in a private collection in Boston, was produced. In the Shaw collection of the Boston Museum of Fine Arts there is another oil study on canvas, twice as large as the new acquisition of the Nelson Gallery and, except for the fact that it is a much more finished piece of work, almost identical. The finished full sized painting was completed in 1860 and became an immediate sensation when it was shown in the Paris salon of 1861. The Nelson Gallery's study, which is executed on panel and signed in the lower left corner, is therefore of especial value in bringing to an American museum another version of this simple, yet grandiose composition.

From the Vose Galleries of Boston comes the fine and representative bust portrait of Chancellor James Kent by Samuel F. B. Morse. This depiction of the great legalist of the XIXth century was included in the Metropolitan Museum's display of work by the inventor-artist held several years ago and was illustrated in the catalogue of this exhibition. The portrait is an excellent example of Morse's ability to give us an interesting character study. It reveals to us not only the brilliant mind of the man, but also his stubbornness and tenacity. The graying hair and fresh coloring of the face are beautifully silhouetted against the neutral background.

The Twachtman landscape gains added interest from the fact that it was the last canvas done by the artist before his death in 1902. Painted at Gloucester, the composition is a culmination of all of Twachtman's experiments in finding his true medium. The immediate foreground is bare, but a slight causeway leads the eye to the background and to a great spreading elm that is the focal point of the picture. The tree is superbly suggested, as is the line of white houses beyond. Done over thirty years ago, this landscape still holds its own, and, comparing it with the artist's early impressionistic work, one feels that he had at last found himself.

GOOD PRICES IN BLUMENTHAL SALE

PARIS.—The sale of the second part of the George Blumenthal collection at the Hotel Drouot on April 6 brought a total of 4,000,000 francs. The majority of the furniture and art objects which comprised the dispersal were purchased by international dealers, and most of the items realized good prices.



"LA DANSE"

By BOUGUEREAU

One of a set of four canvases, originally part of a decoration for the house of M. Bartholony, Jr., to be included in the dispersal at the Hotel Drouot, Paris, on April 27 of a collection of paintings belonging to the Société Anonyme des Galeries Georges Petit.

FOGG ACQUIRES SPANISH WORK

CAMBRIDGE.—The painting acquired by the Fogg Museum of Art from French & Company, which we reproduce, is one of eight large panels from a retable which is one of the most important productions of the whole Hispano-Flemish movement in Spain. Four other panels are in the possession of John N. Willys, two in the collection of Dr. P. P. Satterwhite of New York, and one still belongs to French & Company.

STERNER ACQUIRED BY METROPOLITAN

The Metropolitan Museum of Art has just acquired a recent painting by Albert Sterner, secured directly from the artist. The work is a still life arrangement of a red fowl alongside a blue and white jug, in which is placed a celery stalk with leafy top, set against a white background. The Metropolitan already possesses a pastel of Sterner, "The Blue Stocking," which it purchased as much as ten years ago.

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

NEW YORK
PARIS

FOGG ACQUIRES A GIFT OF JAN LISS

CAMBRIDGE.—The Fogg Art Museum has recently acquired, through the gift of Mr. Mitchell Samuels, President of French & Company, a fine example of the work of Jan Liss. This version of "The Vision of Saint Jerome" dates from the last period of the artist's life, 1627-29 or 30, and depicts "an angel with the trumpet of the Last Judgment and a child holding a book, doubtless in allusion to Jerome's translation of the Scriptures. Another angel is pointing out the heavenly figures to the aged ascetic saint seated below her. Her right hand touches Jerome's arm lightly as if to guide him in what he is about to set down with the quill pen which he holds poised in his right hand. The work is full of the rich reds and browns of which Liss was fond and is suffused with the vapory rose and yellow tones of his last manner.

"The bold treatment of light and shade does not come from Caravaggio; an example of Caravaggesque treatment of the subject being the St. Jerome by Ribera. Its intention is less sculptural and more picturesque. The present picture is a replica of the Vision which Liss painted for the church of S. Nicolo da Tolentino in Venice. This last, it is interesting to note, was engraved by Fragonard but without name or title. A sketch for the picture is preserved in the Museum of Vicenza."—A. K. McC.

HONOLULU HAS A GROWING MUSEUM

The Honolulu Academy of Arts reports a number of important recent accessions, made both by gift and purchase. A pair of stone reliefs from the ceiling of T'ien Lung Shan temple, secured from Yamanaka & Company, greatly enhance the Chinese collection in the museum. The carvings, which depict flying angels of indescribable grace and movement playing on musical instruments, date from the Northern Chi dynasty, VIth century A. D.

Acquisitions in the Assyrian field include a very fine head and a sculptured relief of warriors, both dating from the VIIIth century B. C. Representative of Greek art of the Vth century B. C. are a fragment of a gravestone, with figures carved in high and low relief, and a small sculpture of a boy. Belonging to the following century are a head of a goddess revealing a fine emotional quality, three Tanagra figurines and a figure of a maiden—probably a Roman copy of a contemporary Greek work. All of these pieces, while of small size, yet possess the quality of the great sculpture of the time. Other additions to the Classical department are two fragments from a sarcophagus of the 3rd century A. D. and a head of a philosopher of the same period, which is an excellent example of Hellenistic portraiture.

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EXHIBITIONS IN NEW YORK

PAUL MANSHIP

Averell House

In selecting Averell House for the Paul Manship exhibition, the committee for the Relief Fund For Unemployed Architects and Draughtsmen chose wisely and well, for there is probably no other art center in the town so sympathetically equipped to show sculpture for all it is worth. However incredible it may seem, this retrospective showing of Mr. Manship's work is the first extensive display of his art since 1916, a date that has come to seem positively last century, so much having happened in the interim, both historically and artistically.

It is no exaggeration to say at the outset that his art has grown consistently with the years, flowering in its own single-minded way, gaining in strength and vigor and simplicity, achieving in the end a style peculiarly its own. In his earlier years, Mr. Manship was terrifically inquisitive about the various sculptural tendencies of the East and the near-East that were being brought into such special prominence about the turn of the century. Certain classical influences were to be felt in almost every turn and decorative notation in Mr. Manship's various plastic etudes.

But today in his new Lincoln figure, shown here in full-size plaster model, it is at once apparent that the sculptor has finally assimilated those earlier strains into the unmistakable fiber of his own aesthetic being. There is a marked calm and poise in this heroic presentation of Lincoln as a Hoosier youth of twenty-one. He sits on an oak stump during a moment of rest from his labors, one hand holding a small book, the other placed on the head of his attendant hound, and he looks out upon the world with a gaze, half prophetic, half questioning. This is the figure that now stands in the forecourt of the Lincoln National Insurance Company at Fort Wayne, Indiana. I like it tremendously, except for the theatrical looking stump with its clusters of property leaves, and its rather superficially arranged scroll and inscription. I feel sure that Lincoln's perspicacity would have led him to seat himself on any other stump than this particular one of Mr. Manship's selection.

Next in importance is the model for the Paul J. Rainey Memorial Gate in the New York Zoological Park that stands here in three-eighths full size. This monumental bronze will tower some thirty-five feet in height. The various over life-size models for the various animals that form the principal

accents in the design are also shown, and here Mr. Manship again reveals a rare command of stripped, stylized form. How well these bears and deer and lions and other such will fit into the general pattern of the finished work is hard to say until one can actually take its measure *in situ*. At the present moment they seem rather arbitrarily inserted into the plant-like supports that wind upward through the various sections of the gate. But the animals themselves are what is so commonly called today—swell.

Many of his earlier pieces are here, such as the Acteon and Diana, the Europa, the Indian Hunter, the Dancer and Gazelle, etc. One of the galleries has been set with a series of busts and portrait medallions that show Mr. Manship's command of restrained and distinguished portraiture. In this chamber is seen for the first time the model for the heroic Celestial Globe that is perhaps his most exciting performance to date. It is an intricately devised sphere that will be seen eventually without background, permitting observation of the stars which will be placed on the inside of the figured constellations. More than seventy items comprise this Manship display, which is one of the outstanding exhibitions of the year.

VERNON HOWE BAILEY

American-Anderson Galleries

The exhibition of paintings and drawings of the Vatican by Vernon Howe Bailey now current at the American-Anderson Galleries is a decidedly unique affair, he being the first artist privileged to record in this fashion the glories of this world famous treasure-house and sanctuary. Mr. Bailey's skill in notation of architectural subjects has long been acknowledged as both accurate and atmospheric, but considered from a purely aesthetic angle, a light and not too consequential performance.

During the long months that Mr. Bailey must have spent within the hoary walls of Vatican City in the performance of his pictorial duties, he apparently came upon fresh sources of inspiration, for his new water colors seem to be, at first showing, miles beyond anything that he has previously done. They are glowing in color, have technical flourish and despatch, and yet are sufficiently precise in recording the vast and intricate embellishments of the stately halls and chapels and corridors of the Vatican. He manages to convey the sense of architectural opulence and stately

splendor through a glancing style of brushwork that never gets too involved. Coffered ceilings, intricately mosaicked floors, crowning cornices, walls richly loaded with brocades and tapestries and priceless murals—all the accumulated ornamentation of the ages that has given the Vatican a peerless position among European repositories of the fine arts is clearly set down.

In his almost inexhaustible enthusiasm, Mr. Bailey has produced enough water colors and drawings to fill the entire fourth floor of the American-Anderson Galleries, and he has included a number of views of the spacious gardens and loggias and facades as well. It is a constantly interesting and varied display, in which the views in full color greatly excel.

NATALIE J. VAN VLECK

Wildenstein Galleries

Coming hard upon the dazzling Boldini display that recently drew the notables of the town to the Wildenstein Galleries in such numbers, the present group of portraits by Natalie Van Vleck now showing in these galleries has to make something of an uphill fight. The aura of those wonderful fin-de-siècle women whom Boldini captured in all their profuse elegance and chic still hovers through the galleries. But, fortunately for the sake of the present exhibition, Mrs. Van Vleck has also painted a group of people who have decided stamp and personality and charm.

They are decidedly the "people one knows." Madame Jeritza, Miss Mary Pickford, Josef Stransky, Sidney Wood (of Wimbledon fame), Lord Justice Greer, Lord Queensborough, Mrs. Stanley Baldwin—here is a diversified group of celebrities enough to swing any portrait show. Mrs. Van Vleck is uneven in her characterizations, or perhaps it is simply because some sitters interest her more than others. She seems to have found "America's Sweetheart" somewhat inaccessible, so she has taken refuge in what might be called a "magazine cover" presentation. Madame Jeritza has, on the other hand, led her into a more subtle delineation. Mr. Stransky is there "to the life," as we used to say, and in the portrait of Harry Pelham Robbins, resplendent in hunting "pink," the painter has caught a sort of Goyesque look that is, when she is at her best, an outstanding characteristic of her work.

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WORK OF YOUNG ARCHITECTS IN THE MIDDLE WEST

Museum of Modern Art

The department of architecture, that was so modest in its beginnings at the Museum of Modern Art, appears to be a more significant and determining factor in this somewhat complexly organized institution than was at first thought. Under the ardent leadership of Philip Johnson, the fresh and vital currents of new thought in the architectural life of Europe and America are being directed toward the Modern Museum and given a liberal representation, and I am inclined to believe that it is this very liberal attitude toward the newer phases of our architectural life that will, in time, help to give the Modern Museum a truly definitive and properly American form.

While I cannot find anything to get excited about in the current display of work of the younger architects of the Middle West that Mr. Johnson has set before us for critical analysis, yet I am instant in acclaiming that he might see fit to advance in furthering the ideas of the younger architects either here or abroad. As Mr. Johnson points out in the foreword to the catalog: "It seems appropriate in the year that Chicago is the cynosure of architectural eyes that there should be an exhibition of the work of the men whose attitude toward architecture is newer and younger than that of those in charge of designing the buildings for the Century of Progress Exposition. . . . This exhibition is also a logical successor to the International Exhibition of Mod-

ern Architecture held by the Museum in 1932."

It appears that these younger men of the Middle West are revolting against the various existing orders, especially the "Beaux Arts Modernistic," and that, coupled with their desire for a pure and expressive style of design, they are becoming increasingly aware of the housing problems of the country from a sociological point of view, as well as from the angle of mass-production in houses. Continuing to quote from the catalog: "The problem in housing goes far beyond architecture into industry, economics, sociology and politics. In the end many experts will have to have a hand in solving it. But it is the peculiar province of the architect, in other words, the artist, not only to co-ordinate the work of city planners, politicians, engineers and economists, but to imagine new solutions of old problems and new ways of living." A variety of models and plans are shown illustrating various solutions to general housing problems and the shaping of the individual home in the latest manner. The Middle West seems to be a logical place for a vast development along modern lines in architecture.

OLD MASTER WOODCUTS

Keppel Galleries

Any representation of woodcuts by the so-called "Old Masters" must center about the imperishable works that Durer brought to pass. Many artists before and after him have contributed prints of unmistakable worth and permanent interest, but no one in all the long line of wood-cut men has ever equalled the magnificently controlled

and inspired touch that enabled Durer to bring his patterns into such electrical and communicating being.

The Keppel show, that is to run through the month, begins with a variety of XIVth century prints, many of them enhanced with color more or less in the manner of the missal painters. There are several of the Andrea Andreani prints after Mantegna's "Triumph of Caesar," as well as interesting examples of the work of Ostendorfer (including a rare one of his famous "Pilgrimage" plate), Cranach and Baldung; but the main interest in the exhibition, as I have already said, centers in the Durer items. We see here his marvelous "Rest in Egypt" with the animated little band of putti in the foreground busily picking up the chips after Joseph's carpentering. There are some of the thrilling "Apocalypse" series, as well as the almost overpowering "Agony in the Garden" and the pathetic "Death of the Virgin."

AROUND THE GALLERIES

An especially fine selection of the work of Maurice Prendergast is being shown at the Kraushaar Galleries during the month. Twenty canvases and a group of water colors mostly taken from his finest period make a clear and consistent declaration of the individual style that Prendergast arrived at through his own manipulation of impressionistic formulae. The sense of all-over, tapestried pattern that came to such rich conclusion in his art seems to have been his almost from

the start, for the little "Bass Rocks" water color, perhaps the earliest example in the exhibition, has in modified form, the same spotting of "event" and the same continuous play of accent that make a typical Prendergast pattern so lively and fresh. Most of the paintings run eventually into sheer fantasy despite the artist's concern with specified scenes. Only in such works as the "Notre Dame" water color does he stick closely to the factual side of his scenes. Elsewhere he plays endless variations of accent and color on the panoramic detail of his compositions.

Virginia Berresford is once more at the Montross Galleries with new designs, this being her third New York showing. Miss Berresford, who continues to live and paint abroad, has recently completed a journey to Greece, and many of her new canvases deal with island scenery of those parts. Her style remains crisp and clear, untouched by any passing adherence or attraction toward the prevailing modes of the moment. As Frank Crowninshield remarks in his foreword to the catalog: "Her prime interest would seem to lie in conceiving richly colored and almost exotic forms, and then presenting them to us with a dignified and dispassionate restraint." Among the water colors, Miss Berresford has done some interesting work in white on black paper, achieving effects of almost startling realism considering the fewness of her strokes.

Under the auspices of the Art Directors' Club, the annual exhibition of advertising art is on at the Art Center. There is the usual run of exhibits that

range from the super-sophisticated and truly distinguished designs of Carl Erickson ("Eric") which have practically revolutionized the art of depicting the fashions in our magazines and press, to the latest developments in photographic advertising. Mr. Erickson receives another medal for his fine work, and Howard Trafton, also a medalist, appears to be a close contender for originality of design and a definite sense of style. The work appears uniformly good, if rather over-inclined to rest easily upon its academic oars.

The John Levy Galleries are holding a sort of resumé exhibition of various recent shows, with special emphasis on the work of Ivan Choultse and Lawrence Biddle. Several new snow scenes by Mr. Choultse are on view, in which he displays his remarkable command of pictorial effects in this special field of landscape painting. Mr. Biddle's crisp and distinguished flower panels will again be seen with pleasure, and there are various examples of English XVIIIth century portraiture as well.

Eugene Fitch, whose work usually centers around the theater, is showing a new group of paintings and drawings at the Morton Galleries, in which he appears to be reaching out for new proportions as well as new dynamics. He is edging somewhat into a more abstract form of design, in which the patterns run on and on in long flowing lines of the dance. In some of his black-and-whites he seems, according to Mrs. Morton's description, to have hit upon an interesting way of stopping out the lights. I think that in these he is at his best.

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BEAUTY AND THE BEAST

However clear and lambent the individual fires of man's desire for a world of beauty may burn, in most cases the collective indifference of the majority to the aesthetic issues of this world we live in rise up to choke our bright torches. Our cities and towns, nine times out of ten, are wretched huddles of unrelated and ugly structures. Even our most costly and ambitious edifices seldom have the proper setting or harmonious relationship with neighboring buildings. Effects of massive grandeur are often arrived at in our modern civic centers through the mere massing of mighty pylons, but more often than not these jumbled groups of structures are a rather frightening spectacle of indecision and lack of intelligent planning and cooperation.

The Committee on Large Scale Operations of the President's Housing Conference has gone on record as indicting the "houses of our country" as "our largest mass of obsolete and discredited equipment." We rush each year to improve the type of our motor cars, our radios, our clothing, but it is plain that American indifference to the nature of our civic and urban backgrounds is colossal.

Fortunately there are many straws in the wind that indicate strenuous efforts to establish a better setting for our American scene. The new Rockefeller City group is an unique example of what can be accomplished through proper coordination of effort and underlying unity of design. The new Knickerbocker Village apartment project that is about to get under way in lower Manhattan, by which several blocks of slums will be replaced with garden apartments in the modern manner, is yet another token of the will to establish beauty where before only chaos and disorder existed.

In the current exhibition of the work of the younger architects of the Middle



"LES BORDS DU LOING, A MORET"

Included in the dispersal at the Hotel Drouot, Paris, on April 27 of a collection of paintings belonging to the Société Anonyme des Galeries Georges Petit.

By SISLEY

West that is being held at the Museum of Modern Art, we see similar projects of reclamation going on in other American cities. At the recent exhibition in the Fine Arts Building, the Architectural League of New York devoted an entire gallery to an elaborate display of what is being accomplished by American architects and planners throughout the country. Our rush to new economic standards might well prelude the establishing of national committees for civic reclamations under some leadership as radically minded and actively concerned with direct results as that of President Roosevelt. When we begin to think of ourselves as responsible units in the community, responsible to each other as well as to our own individual desires, we shall doubtless come to see our homes and other habitations as not an enforced and necessarily ugly part of life, but as a condition to be rectified and remedied as well as any other unhappy aspect of community living.

The forthcoming Century of Progress exposition at Chicago this summer will doubtless awaken an intense interest in establishing a more modern, more harmonious scale of housing and designing throughout the United States. The unsightly side of living is as much a menace to our national existence as any other form of corruption and neglect. If the power of the individual or the group be extended to a committee of the whole, there is no earthly reason why the people of the United States cannot make our desert places to bud and blossom with a new beauty.

Obituaries

W. P. WINCHESTER

News comes from London of the sudden death of Mr. W. P. Winchester of the French Gallery, as the result of a stroke. Commencing his career in the Goupil Galleries, under the late William Le Marchant, Mr. Winchester's services to the art world were interrupted by the war. After demobilization, he returned to the art world and went into business for himself at the Goupil Galleries. A little later, he transferred his headquarters to Bond

NEW YORK
AUCTION CALENDAR

American-Anderson Galleries
 30 East 57th Street

April 20—Paintings, drawings, etchings and lithographs from the private collection of the late Newman E. Montross. Now on exhibition.

April 21, 22—English and American antique furniture, sporting pictures, silver, porcelains, American and European glass and Oriental rugs from the private collection of Mrs. Lillie Weir Simms of "Ooweeekin," Saratoga Springs. Now on exhibition.

Rains Auction Rooms
 3 East 53rd Street

April 19, 20, 21—English furniture, silver and Sheffield, fine oil paintings, rugs, andirons, etc., sold by order of various private consignors. Exhibition April 16.

street, and finally in 1923, joined the French Gallery, of which he ultimately became a partner. Mr. Winchester was well known in America, where his charming personality won him many friends.

ROBERT VISCHER

The well known German art historian, Robert Vischer, died recently in Vienna at the age of eighty-seven. He first occupied a post at the Kunsthistorisches Museum in Vienna and later went successively to Munich, Breslau, Aachen and Göttingen. At the latter university, he remained as a professor until 1923. His leading publications include a study entitled *Ueber das optische Gefühl*, as well as a treatise on the Italian Renaissance and a work on Rubens.

ARCHIBALD KNOX

Mr. Archibald Knox died recently of heart failure at Douglas, Isle of Man, according to a report in the *London Times*. He was an artist of poetical sensibilities, who had a very healthy influence upon the decorative art of his time. The Knox Guild of Design and Crafts, which has held exhibitions at the Municipal Art Gallery, Kingston, for the last twenty years, was founded in memory of his teaching at the School of Art there during the years 1907 to 1912, and it serves the useful purpose of encouraging handicrafts in people who might otherwise suppose that work of the kind was beyond their powers.

Knox, who was a Manxman by birth, made many designs for Messrs. Liberty and other firms, and he was one of the pioneers in breaking away from

naturalistic and "period" designs and bringing decorative art into closer relations with contemporary life. As a water-colorist Knox had a distinct style of his own, eliminating details and reducing the natural scene to broad impressions in a limited scale of tones. Four exhibitions of his water-colors have been held within recent years at the Whitechapel Art Gallery, and in 1925 a collection of them was shown at the Canadian National Gallery, Ottawa. Since the War Knox designed several memorials, and a week before his death he had just completed the designs for one to Sir Hall Caine. It is hoped that a special gallery will be built in Douglas for the preservation of his work.

QUINCY ADAMS

Mr. John Quincy Adams, a painter of distinguished figures in pre-war Austrian society, and a friend of Whistler, has died in Vienna at the age of fifty-eight, according to a report in the *London Morning Post*.

Mr. Adams's skill as a painter, combined with a charming manner, led to innumerable commissions to paint Austrian women of fashion and their children. His work received high recognition, both in England and America.

Born in Vienna of American parents, John Quincy Adams was greatly influenced personally and professionally by his friendship with Whistler. He was a great-grandson of J. Q. Adams, one of the first Presidents of the United States of America.

LONDON LETTER

By Louise Gordon-Stables

The postponement of the Hirsch Sale, which was to have taken place at Christie's in the middle of May, is only a temporary one so that collectors may still avail themselves of this opportunity to add to their acquisitions later on. A certain number of the household effects will be dispersed at the house of the late collector, as arranged, but these include no antiques of importance.

Cambridge has honored Mr. Roger Fry, the eminent art critic and painter, by conferring upon him the Slade Professorship of Fine Arts. It was at Cambridge University that Mr. Fry took his degree in Science, and though he deserted this for Art later on in his career, there is still much of the scientific spirit in his attitude. Indeed it is doubtless due to this training that he was able to seize so in-

stantly the aims of the Post-Impressionist movement at a time when it was arousing generally so much blind opposition. It is seldom, too, that a man so gifted with subtle critical ability is also a painter of originality and force. As lecturer at Cambridge, he is bound to extend his already very great influence on aesthetic questions.

An exhibition devoted to the work of French Impressionists, is now current at the French Gallery in Berkeley Square. Especially striking is the Self-Portrait with a Violoncello by Courbet, once the property of the ill-fated Ivar Kreuger. Another portrait of outstanding quality is that of Carolus Duran by Manet, a full-length study, treated in a manner which half a century ago typified a new departure in portrait-painting. When one remembers that it was from Duran that Sargent received his early training in portraiture, the work takes on an additional interest.

An early nude by Picasso is an admirable example of his facility in modelling and in use of fine, vibrant color.

Richard Sickert, who owes much to the influence of modern French painters, is showing at The Wilson Gallery. For the time being, it is the legitimate stage and not the music-hall, which intrigues him, a portrait of Miss Peggy Ashcroft in the role of Rosalind forming the center of interest. The curious lighting of the stage, and the subtly unreal and dramatic effects which it creates seem to possess a curious fascination for this artist, and he certainly shows himself gifted to no small degree in setting them down on canvas. This genius for conveying the peculiarly individual atmosphere of the world behind the footlights is also revealed in his "Penley as Charlie's Aunt."

Richard Wyndham is showing at the Tooth Gallery landscapes, portraits, flower paintings and purely decorative compositions, in which the rhythmic patterns never fail to charm the eye. He knows how to bring out the essentials and set them down in an authoritative manner, whether it is portraying the *patronne* of a French inn or a typically English scene. Here is an artist whose career is worth following.

Old sporting prints in color are being shown at the Fine Art Society, immortalizing the winners of the St. Leger between 1816 and 1841. The vivacity and vigor of the work of such men as Herring and Alken are always arresting, and the modelling is for the most part extraordinarily able. The figures of the spectators take their place well in the compositions, and the English landscape backgrounds form not the least of the charm. In some cases color added by hand to the aquatint basis has added great brilliance of effect.

An interesting discovery has been made by Sir Charles Holmes, who has established that the Duke of Portland's "Portrait of Rembrandt by Himself," which has been regarded for years as a copy, is indeed the original. Discoveries too often have the opposite result, and the Duke is to be congratulated on the expert's decision in this case.

Another critic who has had the distinction of discovering hitherto unrecognized originals is Dr. Paul Ganz, the German authority on Holbein, who is in England giving a short series of lectures at the Courtauld Institute. These have been keenly followed by our own museum experts, who recognize how much may be learnt from a scholar of such world-wide standing.

PLANS MADE FOR
OUTDOOR EXHIBIT

The success of its first two outdoor art exhibitions around Washington Square in helping artists weather the depression has led the Artists' Aid Committee to set the tentative date for the opening of the Third Washington Square Outdoor Art Exhibition for April 29th and to continue through to, and including, May 7th.

Application for a permit for the Third Exhibition was made recently to Police Commissioner Joseph P. Mulrooney.

Beginning Monday, April 23rd, the Committee will set up headquarters at the Hotel Brevoort, where artists wishing to participate in the exhibition may register and receive permits.

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Annual Exhibition Of Independent Art Is With Us Again

(Continued from page 3)

by any seeming economic fluctuations, and her "Pageant" has the modest tag of seven thousand attached. I also find a group of landscapes that may be had for a mere five thousand per.

Elsewhere you may find real bargains, provided your fancy has been touched to the more serious problems of purchasing. There are many earnest and often assertive slants on the American scene to be observed. Don Freeman's small studies of New York; Emory Ladany's two tragic figure pieces; Rae Lehr's scenes about town (observe her "Poker Party—Ladies' Turkish Bath" for a good laugh); Emely Valdes' two interesting decorations of a "Lost World," and Jack Dreyfuss' "Unemployed" are some of the less important works that have genuine pictorial quality. A. S. Baylison's "The Studio," Theresa Bernstein's two characteristic canvases; Bertram Hartman's handsome "Gone to Seed" flower piece; Morris Kantor's two stylized contributions; the two entries by William Meyerowitz; John Sloan's three contributions; Henry Schnakenberg's "Cat and Kittens," and Nikol Schattenstein's beachcomber composition are some of the important canvases that you will not want to miss.

Among the special groups this year is a set of ten small paintings by Alfred Maurer, who died so tragically last summer and whose work was fraught with promise and individuality. Then, too, there are selections of work done in the Clinton Art School, at Dannebora, N. Y., as well as a group of canvases from Sing Sing Prison. Famous paintings by Raphael, Gainsborough, and Lawrence seem to have appealed to these shut-in artists as worthy of reproduction. Then there are the Indian murals previously seen at the International exhibition that the College Art Association arranged earlier this season at Radio City. Also a small group of textile designs by students of Skidmore College, Saratoga Springs.

CLEVELAND GETS MEDIEVAL CHASSE

CLEVELAND.—The collection of medieval objects at the Museum of Art has been enriched recently by the acquisition, for the J. H. Wade Collection, of a XIVth century reliquary or chasse. The copper gilt plates, of which it is formed, are enriched with engraved designs and many large jewels cut *en cabochon*, and are further engraved with patterns, in which use is made of the three-leafed clover, oak, heart-shaped and other leaf forms, that have proven most valuable in determining the origin of the piece.

A representation of the Madonna and Child, in low relief, is applied on the face within a roundel, silhouetted against a background of brilliant blue glass. Above this on the slanting roof is a medallion on which is shown a pelican in repousse. A painstaking study of the ornament, technical peculiarities, and comparison with other authenticated objects—notably a ciborium, and six enamel plaques on the altar, preserved in the abbey church at Klosterneuburg, near Vienna—prove conclusively that this piece was the creation of a Viennese goldsmith who restored the Klosterneuburg altar in the XIVth century. The facts unearthed in this study are embodied in an article by William M. Milliken, which appears in the April issue of the *Museum Bulletin*.

RECENT AUCTION PRICES

BARTON, PRICE & WILLSON SALE

American-Anderson Galleries—An important group of furniture and decorations, from the stock of Barton, Price & Willson, Inc. was sold on April 7 and 8, bringing a grand total of \$33,804.50. We list below the three items which realized the highest prices in the dispersal, together with the names of their purchasers:

- 353—Brussels verdure tapestry, early XVIIIth century, "La Mare aux Cygnes"; W. W. Seaman, Agent \$2,200
- 354—Brussels Renaissance tapestry, XVIth century, "Le Retour d'un Conquerant"; Robert T. Macy 1,900
- 401—Carved, gilded and polychromed vanguard, on turned walnut puente, Spanish, early XVIIth century; M. V. Horgan, Agent 525



HEPPLEWHITE BREAK-FRONT BOOKCASE
ENGLISH, XVIIIth CENTURY

This important piece, which was formerly the property of Warren Hastings, is included in the dispersal of the private collection of Mrs. Lillie Weir Simms at the American-Anderson Galleries on April 21 and 22.

Rare English Furniture to Be Offered in Simms Dispersal

(Continued from page 3)

size; a George III pedestal writing table, a rare Pembroke table and a finely carved book cabinet of Adam-Chippendale type.

A number of Chippendale tables of the gallery and pie-crust top variety display great beauty of workmanship, in addition to various other collectors' points which contribute to their rarity.

In the earlier group, a William and Mary carved walnut armchair, circa 1700, covered in crimson XVIIth century Genoese velvet, is outstanding, while among the Queen Anne pieces one notes particularly a burl walnut secretary with mirrored doors. Carved walnut pieces in the latter category include several wing chairs, a fine highboy and a small stool, all of notable quality. A lacquered four-fold screen with decoration of groups of pheasants and peonies in colors on a black ground is a rare specimen of great interest.

A set of Adam mahogany shield-back chairs, comprising an armchair and two side chairs, is enhanced by extremely fine carving, while in the Hepplewhite group are found a set of four armchairs with settee, as well as an ensemble of six side chairs and an armchair, having the molded shield back and carved splat. An inlaid serpentine front sideboard from Frank Partridge & Sons, London, was formerly in the collection of J. Thursby Pelham.

Among the Sheraton pieces, collectors will note a rare inlaid mahogany bonheur du jour and a small combination writing desk and work table fitted with tambour cylinder shutter enclosing pigeonholes and small drawers. A mahogany three-pedestal dining table, from Frank Partridge & Sons, London, and several bow-front sideboards, including a rare example with candle sconces, are also outstanding. A bureau bookcase has a pair of narrow inlaid and carved bookcases en suite with it which are very attractive.

A very fine selection of English wall mirrors is offered in the dispersal, including Queen Anne, Georgian, Hepplewhite and Chippendale examples of high quality. The Queen Anne and Georgian ones are particularly good and feature carved and parcel-gilded walnut specimens. Of Chippendale workmanship are a pair of rare oval

mirrors with the original gilding and carved with flowers and leaf designs.

Harmonizing with the Georgian furniture is a group of fine George III chandeliers. Especially beautiful is an example in Waterford or Cork cut glass, the rope pattern arms elaborately hung with faceted festoons and pendants.

An American item of historical importance is a handsome Sheraton mirror, finely decorated and gilded, and in the original state. Once the property of General Schuyler, it descended in the family to his great granddaughter, Mrs. Abraham Lansing of Albany. The decorations of this mirror of female figures and war trophies, set in medallions, are considered by some to symbolize domestic tranquillity during the War of the Revolution. The slender side columns, twined with leafage, are beautifully proportioned and charming in design and color. Another American wall mirror of more simple type dates from about 1725 and is illustrated in Lockwood's *Colonial Furniture in America*, Vol. I. This example, in carved and gilded walnut, displays an especially graceful use of the scroll motif and broken pediment. There are other fine mirrors of the Queen Anne and Georgian periods, in this group, as well as such XVIIIth century items as a Queen Anne walnut armchair of Pennsylvania origin and a Chippendale candlestand with a pie-crust top. The clocks comprise an exceedingly rare bracket specimen by John Stillas of Philadelphia and a decorated mahogany shelf clock by Eli Terry of Plymouth, Connecticut, made about 1825. This piece, which has the maker's label, is similar to one in the collection of Harvard College.

Paintings and drawings in Mrs. Simms' collection reflect the XVIIIth century British character of the furnishings of her home. In addition to the important Ben Marshall already mentioned, there are "A Fox Hunt," by Sartorius, and canvases by Ozias Humphrey and John Frederick Herring. Watercolors include sheets by Rosa Bonheur, Francis Wheatley and other subjects attributed to Turner and Hoppner.

Mrs. Simms' Oriental Lowestoft is the most outstanding feature in the porcelain collection. The desirable dinner services include several of the memorial type, among these being a set in lemon-peal Lowestoft with Cardinal's escutcheon. Also notable are a pair of fine Chelsea candelabra, about 1760, which are excellently modeled.

A NEW MEMORIAL FOR PHILADELPHIA

PHILADELPHIA—Under the will of Ellen Phillips Samuel, The Fairmount Park Art Association has been appointed to erect a memorial, to be known as the Ellen Phillips Samuel Memorial, on the East River Drive in Fairmount Park, Philadelphia. The Memorial is to consist of "statuary emblematical of the history of America ranging in time from the earliest settlers in America to the present era." The Committee appointed by the Board of the Fairmount Park Art Association to carry out this project has employed Dr. Paul P. Cret as architect to plan the form which the Memorial is to take.

A number of sculptors will be invited to submit finished works or models to aid the Committee in its selection of the artist to execute the memorial.

FOGG ASSEMBLES TECHNICAL DATA

CAMBRIDGE.—In the last year the Department of Technical Research at the Fogg Museum of Art has undertaken the editing of a quarterly periodical, *Technical Studies in the Field of the Fine Arts*, the publication of which has been made possible through the generosity of the Chemical Foundation of America. The periodical is to consist of articles in the various fields of technical research, book reviews and abstracts of articles which have appeared in technical periodicals, chiefly foreign. Mr. Forbes is chairman of the Advisory Committee, Mr. Stout is managing editor, and Mr. Gettens and Mr. Burroughs assistant editors.

WEEKLY SAILINGS

PLYMOUTH (ENGLAND)
BOULOGNE-SUR-MER (FRANCE)
ROTTERDAM (HOLLAND)

HOLLAND AMERICA LINE

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CLEVELAND MUSEUM 1932 ACCESSIONS

The additions to the Museum collections have been unusually important in many fields. The most outstanding accession was the magnificent tondo "The Holy Family with St. Margaret and St. John," by Filippino Lippi, illustrated in *The Art News* of November 19. It was purchased in 1929 by the Delia E. Holden Fund and by a special fund created by the children of Mrs. Liberty E. Holden. It was placed on exhibition for the first time in November of this year as a memorial to their mother. Called by many critics the masterpiece of Filippino's work, it is one of the most important Florentine pictures in America.

The Delia E. Holden Fund and the L. E. Holden Fund also made possible the purchase of a most important primitive, "The Two Lovers," a German panel, probably from Ulm, which may be dated about 1470. This painting comes to join the small but already exceedingly representative collection of German art in the Museum.

Three purchases were made for the Hinman B. Hurlbut Collection. The income of this small fund, expended consistently over a period of years, has made possible a large part of the American paintings and water colors, as well as a number of the most important modern French pictures, in the Museum. A water color by Pablo Picasso was acquired by this fund in 1932, in addition to an oil, "Cat-tails and Honesty," by Louise B. Maloney, purchased from the Fourteenth Annual Cleveland Exhibition, and an oil, "Samoa" by the American, Louis Ellshemius. Mrs. Henry A. Everett added an important canvas by Arthur B. Davies to the Dorothy Burnham Everett Memorial Collection, which, with the Hurlbut group just referred to, forms the nucleus of



"COURSING: HUNTERS AND HOUNDS"

This work by the well known early XIXth century British artist is included in the sale of the private collection of Mrs. Lillie Weir Simms at the American-Anderson Galleries on April 21 and 22.

By BEN MARSHALL

the American pictures in the Museum.

A superb print, the XVth century engraving, "Bust of a Woman," by Jacopo

de'Barbari, formerly in the Hermitage, Leningrad, was purchased for the Margaret Huntington Smith McCarthy Col-

lection. This was the most important purchase for the Print Department. Through the generosity of The Print

Club many gifts were added. Of primary importance were a proof sheet of "The Four Horsemen," from the Dürer woodcuts for the "Apocalypse," and a pencil drawing by William Blake.

The Oriental Department added a number of fine Indian miniatures, among which is included a Mughal leaf, dated A. D. 1582, from the library of Akbar the Great, bought for the Dudley P. Allen Collection. A very early Khmer head, VIIIth to IXth century, and a bronze Vishnu were also acquired for this collection.

Additions to the Decorative Arts Department were few, but high in quality. A purchase from the Wade Fund was a chaise of copper-gilt, made by the Viennese craftsman who repaired the altar frontal of Klosterneuburg about 1330. It is one of a small and distinguished group identified with his atelier. An exquisite plaque of translucent enamel on gold, French, XIIIth to XIIIth century, was given in memory of Mary Spedding Milliken. Flora E. Hard gave two silver spoons in memory of members of her family.

The Textile Department acquired a large panel of Persian velvet of the Shah Abbas period, one of three known panels of similar type and equal importance. In addition, George D. Pratt offered as a gift a group of Egypto-Arabian pieces with inscriptions.

HOFFLER RECEIVES PRIZE AWARD

CHICAGO. — The Municipal Art League Purchase Prize, which each year is given to a Chicago artist not represented in the Municipal Art League gallery, has just been awarded, by postcard ballot, to Othmar Hoffler, for his oil painting "Babette." It represents a mother bathing a child, and was selected from the exhibition of paintings and sculpture by artists of Chicago and vicinity, now at the Art Institute.

OLD
MASTER
PAINTINGS

FRANK T. SABIN

ESTABLISHED 1848

172 NEW BOND STREET, LONDON, W. 1

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ENGRAVINGS
&
DRAWINGS

WILDENSTEIN & COMPANY

INC.

EXHIBITION OF
PORTRAITS BY
NATALIE JOHNSON
VAN VLECK

UNTIL APRIL 22nd

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COMPLETE BURTON MANSFIELD PRICES

American-Anderson Galleries—The sale of paintings from the private collection of the late Burton Mansfield on April 7 realized a total of \$54,965. We give below a complete list of prices obtained, together with the names of many of the purchasers:

1. Joseph Pennell, "Genoa and Cordova"; two drawings..... \$80
2. Thomas W. Dewing, "Portrait of a Lady"..... 45
3. Henry W. Ranger, "Fisher's Island"..... 60
4. John La Farge, "Autumn: Sunset Glow"..... 60
5. Richard P. Bonington, "Street in Ghent"..... 190
6. Alfred Stevens, "Marine"..... 60
7. Henry W. Ranger, "Woods at Trouville"..... 40
8. John Constable, "Flatford Lock"..... 240
9. J. Alden Weir, "Holland Meadows"..... 110
10. John La Farge, "Windmill, Newport"..... 80
11. J. Francis Murphy, "Landscape"..... 350
12. John Constable, "Somerset House"..... 35
13. Jean F. Raffaelli, "Winter Landscape"..... 30
14. J. A. McNeill Whistler, "Venice"; J. A. Kalman..... 1800
15. John Constable, "Landscape"..... 65
16. John Constable, "A Storm off Brighton, Sunday, July 20, 1928"..... 90
17. L. A. L'Hermitte, "Man with a Plow"..... 50
18. Homer D. Martin, "Du Clair sur Seine"..... 220
19. Richard P. Bonington, "Town in Normandy"..... 300
20. Joseph M. W. Turner, "Mt. Blanc from Salanches"; E. G. Halpert..... 800

21. Dwight W. Tryon, "Moonlight"..... 125
22. George Fuller, "Child of the Woods"..... 150
23. Dwight W. Tryon, "Evening in Port"..... 125
24. Alexander H. Wyant, "Landscape"..... 275
25. Winslow Homer, "The Stag"; Scott & Fowles..... 750
26. Joseph M. W. Turner, "Whitby, Yorks"..... 275
27. Albert P. Ryder, "Marine: Moonlight"..... 325
28. Edwin A. Abbey, "A Celtic Queen"; W. W. Seaman, Agent..... 550
29. Hendrik Willem Mesdag, "Sailing Barges on the Scheldt"..... 100
30. Johannes Bosboom, "Church Interior in Holland"..... 400
31. George Clausen, "Dutch Peasant Girl"..... 50
32. Bernardus J. Blommers, "Dutch Cottage Interior"..... 50
33. Gustave Courbet, "The Mussel Gatherers"..... 410
34. John Crome, "The Pier, Yarmouth"..... 375
35. Charles H. Davis, "First Snow"..... 175
36. Horatio Walker, "Turkeys"..... 175
37. Dwight W. Tryon, "Newport at Night"..... 400
38. Arthur B. Davies, "Reality and Shadow"..... 300
39. Gustave Courbet, "The Atlantic"..... 125
40. Horatio Walker, "The Calves"..... 125
41. Louis Paul Dessar, "Willy Marvin's Pasture"..... 200
42. Henry W. Ranger, "Sailing Vessels in the North Sea"..... 80
43. Gustave Courbet, "Marine"..... 75
44. Bruce Crane, "Golden Weather"..... 225
45. Ralph A. Blakelock, "Sunset"; Frederick C. Hodgdon..... 500
46. Alexander H. Wyant, "Rocks in Newport"; J. A. Kalman..... 1250
47. Charles Melville Dewey, "Woods and Warren"..... 270
48. Horatio Walker, "Sheep at Pasture"..... 225
49. Dwight W. Tryon, "Morning in May"..... 225
50. Thomas W. Dewing, "Iris"; T. B. Kirkpatrick..... 2300
51. John S. Sargent, "Head of a Sicilian Girl"..... 450

52. Frederick B. Williams, "Miranda"..... 125
53. Horatio Walker, "The Felled Tree"; G. H. Parrish..... 1250
54. Henry W. Ranger, "A Connecticut Pasture"..... 75
55. Willard L. Metcalf, "Garden of Dreams"; Mrs. F. H. Andrews..... 725
56. Theodore Robinson, "New England Brook"..... 125
57. Thomas W. Dewing, "Summer Morning"..... 175
58. Charles H. Davis, "Mountain Fastnesses"..... 325
59. Henry W. Ranger, "Autumn Woods Near Noank, Conn."..... 150
60. Chauncey F. Ryder, "Sheep Returning to the Fold"..... 325
61. Albert L. Groil, "Flying Clouds, New Mexico"..... 150
62. Henry W. Ranger, "The Clearing Near Lyme, Conn."..... 100
63. Elliott Daingerfield, "The Grand Canyon"..... 350
64. J. Francis Murphy, "Woods in Autumn"..... 280
65. Henry W. Ranger, "Marine: Summer Morning off Noank"..... 150
66. Paul Dougherty, "A Northwester off St. Ives, Cornwall"; Macbeth Gallery..... 525
67. Winslow Homer, "Watching the Tempest"; Scott & Fowles..... 3100
68. Homer D. Martin, "A Mountain Brook"; T. M. DuBois..... 1250
69. John H. Twachtman, "Autumn Mists"..... 850
70. Constant Troyon, "Going to Market"..... 150
71. Leon A. L'Hermitte, "The Shepherd"..... 300
72. Alexander H. Wyant, "Autumn in the Adirondacks; Keene Valley"; Sam. Benjamin..... 1400
73. John H. Twachtman, "Beach at Squam, Mass."; Macbeth Gallery..... 1100
74. Homer D. Martin, "On the Mississippi"; G. H. Parrish..... 3600
75. Josef Israels, "Old Man Smoking"..... 225
76. Charles W. Hawthorne, "The Morning Chocolate"..... 400
77. Childe Hassam, "The Old Indian Trail to the Sea, Old Lyme, Conn."..... 350
78. William M. Chase, "The Hun-

79. Winslow Homer, "The Fisher Girl"; W. W. Seaman, Agent..... 11,000
80. Childe Hassam, "Church at Old Lyme, Conn."; Macbeth Gallery..... 2100
81. George Inness, "Golden Hour"..... 300
82. Henri Fantin-Latour, "The Nymph"..... 235
83. Felix Ziem, "Grand Canal: Venice"; E. W. McMahon..... 650
84. Franz von Lenbach, "Portrait of the Artist's Daughter"..... 150
85. J. Francis Murphy, "November Morning"..... 425
86. John F. Weir, "The Alhambra, Granada and the Sierra Nevada"..... 50
87. Horatio Walker, "The Potato Gatherers"..... 125
88. J. Alden Weir, "Driving the Cows Home"; W. W. Seaman, Agent..... 3500
89. George Albert Thompson, "Quinnipiac River and Mill River"..... 20
90. Jean F. Millet, "Midday"..... 450
91. Georges Michel, "A Stormy Day"..... 55
92. John La Farge Flower Groups: Two Stained Glass Windows..... 200
93. Frederick B. Williams, "Green Mountain Uplands"..... 190
94. Robert D. Gauler, "The Reverie"..... 65
95. Sir Alfred East, "Le Puy"..... 75
96. George Albert Thompson, "Mystic River"..... 30
97. William Sartain, "Sand Dunes, Buzzard's Bay"; W. W. Seaman, Agent..... 750
98. Jacob S. H. Kever, "Work and Play"..... 110
99. James McDougall Hart, "Landscape with Cattle"..... 150
100. William G. Bunce, "Bessie Watt's Meadow"..... 50
101. Winslow Homer, "The Schooners"..... 190
102. William Hart, "Cattle in Meadow"..... 160
103. William G. Bunce, "Venice"..... 400
104. John H. Niemeyer, "Road from the Acropolis to the Piraeus"..... 15
105. Bancel La Farge, "Alpine Slope and Lake Geneva"; Three pastels..... 120

FOREIGN AUCTION CALENDAR

- LEIPZIG**
E. & A. Boerner
May 22-23—Rare engravings from the Northwick Park collection and from the portfolio of Friedrich August II.
May 24—The Daumier collection of Carl Schniewind.
- FRANKFORT**
Hugo Helbing
May 2—Art from a well known German castle.
May 3—Paintings consigned by a museum in Southern Germany.
June 13, 14—Art from a noted Frankfort collection.
- LONDON**
Sotheby
April 25-28—The Winkworth collection of Chinese porcelains and objets d'art.
May 9—Part II of the renowned collection of Western mss., the property of A. Chester Beatty, Esq.
Christie's
April 20—Chinese porcelains, tapestries and divers objets d'art.
April 21—Modern pictures and drawings, the property of Sir Robert Jones and others.
- ROME**
Ulrico Hoepli
April 27—Autographs and books.
- PARIS**
Hotel Drouot
April 27—French paintings from the holdings of the Société Anonyme des Galeries Georges Petit.

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MONTROSS PICTURES

Now on Exhibition
Sale, April 20

Two important small Ryders and a late Inness are features of a collection of paintings, drawings, etchings and lithographs assembled by the late Newman E. Montross, which is now on exhibition at the American-Anderson Galleries, prior to dispersal the evening of April 20. These, together with canvases by Arthur B. Davies, J. Francis Murphy, Abbott Thayer, Wyant, Tryon and the contemporaries Childe Hassam and John Marin, indicate the wide range of Mr. Montross' taste in the American field. A group of etchings and lithographs by Whistler, Arthur B. Davies and Matisse further enhance the collection, while Cezanne, de Chirico, Max Weber and Konijnburg are among the contemporaries of foreign origin who are represented.

It was said of Ryder that he typified Mr. Montross' ideal of a painter, and we have here two beautiful examples from his hand: "The Oriental Camp," which we illustrated in last week's issue, and one entitled "At the Ford." Both of these paintings were purchased by Mr. Montross from the artist himself, and were exhibited at the Museum of Modern Art in 1930, and also at the Metropolitan Museum.

"In the Woods," a beautifully rendered forest scene, is a characteristic work of Inness' later period, signed and dated 1891. Several paintings by J. Francis Murphy include his "Twilight Field," signed and dated 1888, while Wyant's "Autumn Country" is another desirable canvas among the American landscapes. A number of pictures by Abbott Thayer are offered, all of which were purchased from the artist, including the characteristic "Portrait of a Lady." One of three examples by Dwight W. Tryon is the watercolor entitled "Spring Sowing," dated 1882.

In the contemporary group one notices especially a watercolor by John



"VIRGINIA"

By BORIS BLAI

To be included in the exhibition of sculpture by the artist, which will open at the Grand Central Art Galleries on April 25.

Marin entitled "Fishing," dated 1909, as well as a moonlight subject in oil by Childe Hassam. Several examples by Horatio Walker include "Hauling the Log," dated 1898, and "Morning," dated 1914. A small Cezanne sketch in water color, "Les Fossoyeurs," is also found, while "Les Chevaux de Plie L'Ancien" is a characteristic signed canvas of de Chirico. There are also two abstractions in chalk and watercolor by Max Weber, both of which were purchased from the artist. Mr. Montross was much interested in the work of the contemporary Dutch painter, William A. Van Konijnburg, six examples of whose work appear in the collection, including a modernistic chalk and watercolor entitled "The Fishers." This picture was shown in the Exposition Hollandaise, in Paris, 1926, at the Montross Gallery in 1930 and in the Eleventh International Water Color Show at the Art Institute of Chicago, 1931.

Original signed lithographs by Whistler include a proof of "The Winged Hat," of which only 22 were printed; "The Old Smith's Story," of which 15 were made, and "The Shoemaker." A pen-and-ink drawing by Arthur B. Davies, "Woodland Landscape with Stream," and a selection of original etchings by the same artist, all limited signed proofs covering a wide variety of subjects, are also found. There are further a number of lithographs of the nude by Matisse in limited signed proofs, as well as etchings of portrait heads, having marginal notes by the artist.

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ANTIQUES

Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Watercolors by Frederic Saldwedel.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Garl Melchers.

American-Anderson Galleries—Water-colors and drawings of the Vatican by Vernon owe Bailey, to April 22; annual show of work by members of the Guild of Book-workers, April 20-30.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

An American Place, 500 Madison Avenue—Paintings by Arthur B. Dove.

Arden Gallery, 460 Park Avenue—Paintings, art objects and furniture.

Argent Galleries, 42 West 57th Street—Flower paintings and still lifes by Elinor F. Hopkins; laminated glass murals, figure compositions and drawings of West Virginia, by James E. Davis, to April 22.

Art Center, 65 East 56th Street—Scholarship competition of work submitted by high school graduates in New York Region, to April 22.

Artists Gallery, Towers Hotel, Brooklyn—Spring Show by the Brooklyn Painters and Sculptors, to May 3.

Averell House, 142 East 53rd Street—Recent sculpture by Paul Manship, for the relief fund for unemployed architects and draughtsmen during May.

Barbizon Plaza Hotel—(An American Group)—One-man show of paintings by Jacob Getlar Smith, to April 22.

John Becker, 520 Madison Avenue—Exhibition of oils by William Littlefield, Saul Schary, Paul Froelich and five other artists, to April 30.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Bourgeois Galleries, 123 East 57th Street—Exhibition of Oriental Art; paintings by Emile Branchard.

Brooklyn Museum, Eastern Parkway, Brooklyn—20th Annual Exhibition of the Allied Artists of America, to May 1; annual Exhibition of the Photography Department of the Brooklyn Institute, to April 17; Friedsam bequest: Architect's watercolor exhibition, April 21-June 1; Rembrandt etchings and Whistler lithographs, April 20-May 31.

Brummer Gallery, 55 East 57th Street—Paintings by Pierre Roy.

Business Men's Art Club, Barbizon Plaza Hotel—Group exhibition of work by fifteen members.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—Chinese art.

Carnegie Hall Art Gallery, 154 West 57th Street—General exhibition of portraits, landscapes, marines, etc., by members.

Car. Delbo Galleries, 561 Madison Avenue—Paintings by D. Averill Smith, to April 21.

Contemporary Arts, 41 East 54th Street—Oils, water colors and drawings by Louis Harris, to April 29.

Delphic Gallery, 9 East 57th Street—Flower paintings by Grace Bliss Stewart, to April 23.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—One-man show of work by Nicolai Cikovsky, to April 29.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Special Monet exhibition in honor of the Galleries' Anniversary celebration, through April.

Ehrlich Galleries, 36 East 57th Street—Paintings by old masters. Mrs. Ehrlich—Garden furniture and accessories.

Eighth Street Gallery, 61 West 8th Street—First anniversary group show of contemporary American painters and sculptors, from April 18 to May 6.

Ferargil Galleries, 63 East 57th Street—Paintings by John A. Dix, from April 17.

Fifteen Gallery, 37 West 57th Street—Paintings by Beatrice Keyser, from April 17-29.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, panelled rooms.

Gallery, 144 West 13th Street—First American showing of paintings by Vaclav Vytlacil, to April 24.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal Gatterdam Galleries, 145 West 57th Street—Watercolors of New Mexico and New England by Loran F. Willford.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Retrospective of graphic art by Albert Sterner, to April 29; Little paintings by Bruce Crane, through April 29; etchings by Frank W. Benson and Louis Wolchonok,

April 17-29; sculpture by Jessie D. Wiggin, to April 29; Annual Founders' exhibition throughout April.

M. Grieve, 386 Park Avenue—Portrait frames. Largest collection of rare examples of all periods.

Grant Studios, 114 Remsen Street, Brooklyn—Etchings by American artists.

G. R. D. Gallery, 9 East 57th Street—Paintings by Babcock, Goodstein, Spingarn and Wheeler, to April 18. "A Picture Was Bought" (loan exhibition), to April 22.

Harlow, McDonald Co., 667 Fifth Avenue—Durer engravings during April.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Marie Harriman Gallery, 61 East 57th Street—French paintings.

Kennedy Galleries, 755 Fifth Avenue—Prints by old and modern masters.

Keppel Galleries, 16 East 57th Street—Prints by old masters and contemporaries.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Prints by contemporary artists and old masters.

Knoedler Galleries, 14 East 57th Street—Important benefit loan exhibition of paintings by Rembrandt, April 17-29.

Kraushaar Galleries, 680 Fifth Avenue—Paintings and watercolors by Maurice Prendergast, to April 29.

John Levy Galleries, 1 East 57th Street—Snow paintings by Iwan F. Choultsse, flower paintings by Laurence Biddle and portraits of the XVIIIth century English school, during April.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Eugene Berman, to April 21.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Special exhibition of a group of ecclesiastical handwrought silver made by Arthur J. Stone.

Macbeth Gallery, 15 East 57th Street—Surf at Monhegan by Jay Connaway, to April 24.

Macbeth Gallery Extension, 19 East 57th Street—Prints by the younger American artists, to April 17; paintings by 18 living artists and modern sporting prints, April 18-May 1.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Modern French paintings, through April.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Recent Assyrian sculptures and new Etruscan Gallery. Accession of the "Agony in the Garden" by Raphael, "The Nativity" by Mantegna, Elizabethan armor and a King Arthur XIVth century tapestry. Print accessions of 1931-32, to April 16; American Japanned furniture, to April 30; display of XIXth century lace shawls, April 16-October 30.

Midtown Galleries, 550 Fifth Avenue—Group show by members.

Milch Galleries, 108 West 57th Street—Water colors by John Whorf, April 17-May 6.

Montross Gallery, 785 Fifth Avenue—Recent paintings by Virginia Berresford, to April 22; paintings by Doris Caesar, beginning April 17.

Morton Galleries, 127 East 57th Street—The dance scene by Eugene Fitch, to April 17.

Museum of the City of New York, Fifth Avenue at 104th Street—Special loan exhibition of portrait drawings of contemporary New York actors by Robert L. Benney, to April 24.

Museum of Modern Art, 11 West 53rd Street—Selection of paintings from the Lizzie F. Bliss collection; group of drawings by sculptors; Objects of 1900 and Today, to April 25.

National Academy of Design, 215 W. 57th Street—108th annual spring exhibition, to April 18.

Newark Museum, Newark, N. J.—Show of Modern American Paintings lent by the American Federation of Arts; Aviation exhibit—full size planes, arms and armor from the age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Story books illustrated by the Museum.

New York Historical Society, 170 Central Park West (76th Street)—Contemporary prints, manuscripts, newspapers, books and broadsides of the Revolutionary War in commemoration of the Battle of Lexington, April 19, 1775.

New York Public Library, Central Bldg.—"Children's Books of Yesterday"; display of work by the late William Allen Rogers, to April 30; loan show of etchings by Lewis C. Daniel.

New School for Social Research, 66 West 12th Street—Woodcuts and etchings by Isaac Friedlander, to April 22.

Newhouse Galleries, 578 Madison Avenue—Small portraits of various schools.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Raymond & Raymond, 40 East 49th Street—Contrasts—similar themes employed by Old and Modern masters, to May 25.

The John Reed Club, 450 Sixth Avenue—Drawings, paintings, sculptures and cartoons on the case of Tom Mooney.

Rehn Galleries, 683 Fifth Avenue—Paintings by Audrey Buller, April 17-May 6; paintings by Reginald Marsh, to April 22.

Reinhardt Galleries, 730 Fifth Avenue—Old masters and French and American paintings.

James Robinson, 731 Fifth Avenue—Portraiture in porcelain by Mrs. Pleydell-Railston.

Rosenbach Co., 15 East 51st Street—Important collection of manuscripts, books, prints, silver racing cups and objects of vertu, connected with sports.

Schulthels Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings and fine prints.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Roy & Co., Inc., 11 East 52nd Street—Works of art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Society of Independent Artists, Grand Central Palace—Annual exhibition.

Marie Sterner, 9 East 57th Street—Paintings and watercolors by Gregoriev, April 17-29.

Valentine Gallery of Modern Art, 69 East 57th Street—General exhibition of French and American paintings.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and panelled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Special exhibition of Indian Art.

Weyhe Gallery, 794 Lexington Avenue—"Ninety-nine ways of drawing the nude."

Whitney Museum of American Art, 10 West 8th Street—XIXth century paintings from the Addison Gallery of American art, to April 27; work by artist fellows of the Guggenheim foundation.

Wildenstein Galleries, 19 East 64th Street—Recent portraits by Nathalie van Bieck.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of English portraits and landscapes.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings and drawings by Renolr, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

WASHINGTON

Recent exhibitions at the Corcoran Gallery of Art include a show of portrait miniatures by Eulabee Dix, watercolors of South America by Elliot O'Hara and another group of work in this same medium by Julian Peabody.

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WASHINGTON

There is now on exhibition at the Library of Congress a collection of drawings in pen and ink and water-color, by William T. Smedley, recently given to the Library by Mrs. Smedley. These drawings were made for reproduction as illustrations in various books and magazines. They form part of the Cabinet of American Illustration recently established at the Library and are the first to be shown, since they were the first received. This exhibition is being officially announced for April 17. Exhibitions of the work of other artists represented in the Cabinet of Illustration will be shown later.

ART DIRECTORS' PRIZES AWARDED

The winners of seven bronze medals and six honorable mentions in the twelfth annual exhibition of the Art Directors' Club, which opened on April 11 at the Art Center, were announced recently by Joseph B. Platt, chairman of the exhibition committee. A jury composed of Henry Schnakenberg, the well-known artist and president of the Art Students' League, Robert Edmond Jones, the designer, and Philip Johnson of the Museum of Modern Art made the selections from the exhibition of one hundred and sixty-nine works. In the group made up of paintings and drawings in color, a medal was awarded to Carl Erickson in the figure section for a painting advertising the French Line; and to Alexey Brodovitch in the miscellaneous section for a drawing. Honorable mention in the same class was awarded to Urban Wels for a drawing. Howard Trafton received the medal in the group devoted to posters, car cards, magazine covers and book jackets. A poster by John Zwinakavitch and a booklet cover by Alexey Brodovitch won honorable mention in this group.

A drawing by J. W. Williamson received the medal in black and white illustration. Honorable mentions in this same class were awarded to Peter Arno and to Melisse.

Frederic Freeman was awarded the medal in the group of pen and ink drawings, and O. Soglow received honorable mention in this group. The medal for the best black and white photograph in the exhibition was given to Anton Bruehl. In color photography, a medal was awarded to Bruehl-Bourges.

The exhibition will remain on view to the public until May 6.

ARTISTS AIDED BY BENEFIT EXHIBIT

At a meeting held on March 31 in the Galleries of Nancy McClelland, Inc., the Committee in charge of the Exhibition of Children's Finger-Paintings for the Benefit of Unemployed Artists, decided upon the distribution of the fund collected at this exhibit.

The exhibition of this work, done in the classes of Miss Ruth Shaw in Rome, Paris and New York, was a great success, having had an attendance of more than eight hundred persons, all of whom contributed to the fund. As a result more than five hundred dollars was collected and this sum has been divided between the Artists' Aid Committee of which Mr. Vernon Carroll Porter is the Chairman and the Artists' Fund Society of which Mr. John Ward Dunsmore is Secretary.

BUFFALO

The Albright Art Gallery in Buffalo is exhibiting until April 19th the 1932 Photography Salon, sponsored by the Buffalo Camera Club. The show includes 246 photographs, the work of seventy exhibitors, the great majority of whom are Americans. The Camera Club, founded in 1889, is the oldest organization of its kind to maintain continuous existence and is one of the leaders in furthering the art of photography in this country.

An important collection of drawings by Henry Matisse was shown at the Albright Art Gallery in Buffalo until March thirty-first through the courtesy of The Pierre Matisse Gallery of New York. Several of the studies made in preparation for "The White Plumes," the famous Matisse in the Stephen C. Clark collection in New York, were included. Most of these thirty-five drawings are pencil figure sketches made as preliminary studies for paintings, and illustrate Matisse's attempt to understand their synthesis.

WORCESTER

A number of interesting April exhibitions are now on view at the Worcester Museum. These include Persian textiles, circulated by the American Institute for Persian Art and Archaeology, etchings by Emily Burling Waite Manchester and Views of Iceland by Kristjan A. Magnusson. During the last two weeks of the month two other interesting collections will be placed on view—color reproductions of modern paintings, assembled by the Museum of Modern Art and a survey of painting from the XIVth century also in color reproductions, circulated by the American Federation of Arts.

COOPER UNION TO ALTER ITS POLICY

The Woman's Art School of Cooper Union, devoted exclusively to education for women since its establishment by Peter Cooper seventy-four years ago, will admit men students, it is announced by R. Fulton Cutting, president of the Union Board of Trustees. Abandonment of the present system, it was explained, is due to the conviction that art training is enriched by coeducation, and that the doctrine of segregation and protection for women which shaped the aims of the founder in the middle of the XIXth century is outworn. The name of the School will be changed to the Day Art School of Cooper Union. Under the new policy, which becomes effective next fall, women will constitute sixty per cent, and men forty per cent, of the student body.

PRICES IN SALE OF GRENCER ART

PARIS.—In the sale of art from the Grenier estate, recently held at the Galerie Jean Charpentier, a number of good prices were obtained for fine French XVIIIth century paintings and objets d'art. In the former category, the outstanding offering was Fragonard's "Le Lever" which fetched 120,000 frs. Other interesting prices include 75,000 frs. paid for "Les Lavandières" by Hubert Robert; 39,000 frs. for "Le Coup de Cannon" by van Goyen and 28,500 frs. for "Quai au bord d'un canal" by Salomon Ruysdael.

ART LECTURES

The final talks in the lecture series on art topics at the Whitney Museum of American Art will be given Monday, April 17th, by Karl Free and John Shapley. Karl Free, who will speak at 11 A. M. on "Audubon, Artist and Adventurer," is Assistant Curator at the Whitney Museum and in charge of the Print Department. The topic of John Shapley's lecture, at 8:30 P. M., is "American Art Through European Eyes." Mr. Shapley is at the moment en route from Europe where he has been studying the reactions of European art circles to the growing strength and quality of American contemporary art.

Mr. Shapley is Professor of Art at the University of Chicago, editor of "The Art Bulletin" and president of The College Art Association.

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